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DECORATIONS  
FOR A  
CHILDREN'S  
HOSPITAL

The Forsyth Dental Infirmary for Children, the Fenway, Boston, is believed to be the first hospital in this country which the sculptors and decorators have been called upon to beautify. At the outset this building was unusual for a hospital in that a regular competition was held to select the design, and a comparatively unknown architect was thus given the commission. Equal care was taken when it came to the question of the decorations for the children's waiting room. A jury of artists awarded the work to Mr. A. H. Hepburn. The decorations are pictures in tile set in the walls and were executed from Mr. Hepburn's designs by the Delft Pottery in Holland. These quaint picture tiles represent four legends dear to all children who know them: Rip Van Winkle; the Dorchester Giant; the Pied Piper of Hamelin; and the story of Jason's quest for the Golden Fleece. These friezes are peculiarly interesting, and in other parts of the building the tile decorations are also very attractive. "Paul Revere's Ride," designed by Miss Edith Brown, is represented by a frieze of twelve tiles furnished by the Paul Revere Pottery. Miss Brown also has about one hundred original designs in animal, bird and fish titles. There is an "Alice in Wonderland" frieze, and the Moravian pottery has furnished some copies of Aztec tiles and some Boston historic subjects. Lines of four-inch subject tiles framed in yellow tile form the friezes in other rooms, and are set about three or four feet from the floor where the children may find them easy to see and study. A small toothache might not seem too high a price to pay for the opportunity to enjoy these unique decorations.

The Forsyth Dental Infirmary is primarily a "Home" that its young patients may think of as a "refuge in pain," and the bronze doors to the building, designed by Roger Noble Burnham, symbolize the purpose for which the institution was erected. A central panel on the left door portrays a figure of a young mother with her infant, and is entitled "The Mother, Giver of Life and Love." The right-hand door panel design is entitled "The Common-

wealth, Giver of Health and Learning," and shows a majestic figure symbolizing the community spirit, and a small boy who carries a book in his left hand and looks upward with eager eyes into the face of his goddess. The thought thus stands for the belief that the needs of childhood cannot be properly ministered to by all parents, and that socialized organizations must intervene.

Two very amusing square panels at the children's entrance, also the work of Mr. Burnham, depict scenes from "Uncle Remus"—Br'er Rabbit and Br'er Fox occupying the centre—and characters from "Alice in Wonderland" in a fairy ring, with the Cheshire cat on the branch of a tree and Alice asleep on the sward.

Roger Noble Burnham's four panels for the bronze doors are unique works of art. He also has a bust of George Henry Forsyth in the main entrance hall. A bronze panel in the vestibule bears the memorial inscription of the donors, John and Thomas Forsyth to their brothers, James and George Henry Forsyth, and dedicates the building to the children. In the Founders' room are two busts, one by Bela Pratt, of Thomas A. Forsyth, and one by Albin Polasek, of John Hamilton Forsyth. Bela Pratt has another bust of James Forsyth. There are two Greek vases outside the front door with figures modeled by Sidney Woollett.

WOMEN  
PAINTERS  
AND  
SCULPTORS

The Association of Women Painters and Sculptors of New York held its Twenty-fourth Annual Exhibition at the Anderson Galleries, April 5th to 17th. This comprised paintings, sculpture and miniatures. Three prizes were awarded; the National Arts Club Prize of \$100, presented by Mr. John Agar, was awarded to Florence Frances Snell for a painting, "Marigolds and Copper Lustre"; the Emerson McMillin Landscape Prize of \$100 was awarded to Anne Goldthwaite for a study of the Luxembourg Gardens; and the Sculpture Prize of \$50, given also by Mr. Emerson McMillin, was awarded to Harriet W. Frismuth for a little figure entitled "Girl with Fish."

Miss Maude M. Mason is President

of this Association which was originally known as the Woman's Art Club of New York. Its membership now, however, includes women from twenty different States.

This Association is actively engaged at present in a crusade against the picture postal cards of New York which are now being sold, and is endeavoring to secure cards which are more artistic in design.

Under the auspices of the INTERESTING "ART TOURS", American Federation of Arts, the Eastern Art and Manual Training Teachers' Association, the Western Drawing and Manual Training Association, and the Paris International Congress Committee, an "Art Tour" to the Pacific Coast under the business management of the Bureau of University Travel has been planned. This tour starts from Chicago, goes west by way of the Northern Pacific Railway, spends a week or more in San Francisco and returns by Southern California, the Grand Canyon and the Middle West. This will include visits to both of the Expositions and contemplates a series of art conferences while in San Francisco.

Mr. Royal Bailey Farnum, Director of Art Education in New York State and Chairman of the American Committee for the Fifth International Art Congress will conduct the tour, the purposes of which are to bring into closer relationship those interested in art and to increase the knowledge of that beauty in both nature and art which exists in our own country.

Under the direction of Mr. Walter R. Gale of the Art Department of the Baltimore City College, Baltimore, Md., a more comprehensive tour is being planned. This will comprehend not only the Far West and the Pacific Coast Expositions, but will comprehend Japan with its many wonders of art and relics of ancient civilization.

A NOTABLE HANDICRAFT EXHIBIT In the Peabody Galleries, Baltimore, there was set forth during the month of April under the auspices of the Handicraft Club of that city, an extensive and exceedingly well selected exhibition of Arts and Crafts. The Gal-

lery, which in its usual aspect is most uninviting, was converted into a peculiarly beautiful and alluring hall by the discriminating use of latticed screens and the tasteful placing of exhibits. Rarely is an exhibition more artistically installed than this.

The exhibition comprised needle work, woven, dyed and decorated fabrics, furniture, wood carving, metal work of all kinds, silverware, bronzes, pottery and porcelain, glass, basketry, book binding and illumination. One feature of the exhibition was a collection of chairs of the Colonial period lent by private owners, silhouettes, many a hundred and more years old, likewise lent from private Baltimore collections. These things of earlier days were set forth in a room given up entirely to their display.

ART  
EXHIBITIONS  
AS A FACTOR  
IN RELIGIOUS  
INSTITUTIONAL  
WORK

Readers of the March issue of ART AND PROGRESS will recall an article on the Statues of Booth and Beecher recently modeled by two well-known sculptors. The Beecher Statue by Gutzon Borglum stands in the center of the Beecher Arcade, which connects the Arbuckle Memorial with old Plymouth Church in Brooklyn. This arcade forms a gallery which is finely adapted for the display of works of art, and here it is purposed to have loan exhibitions of paintings and sculpture in connection with the educational work carried on by the Arbuckle Institute. Three exhibitions, representative in character, have so far been held under the direction of Leon Dabo, art director of the Institute. Speaking of this innovation as a feature of church work Dr. Hillis has said: "So far as I know, for the first time in history, a church has erected an art gallery where it will give monthly exhibitions in the interest of its young men and women. In the past the rich men and the leisure classes have had the beautiful, but those young people who are just beginning have had unseemly surroundings and have starved and denied themselves. Those of you who make your way into Plymouth Gallery will find examples of the best work done by contemporary artists.